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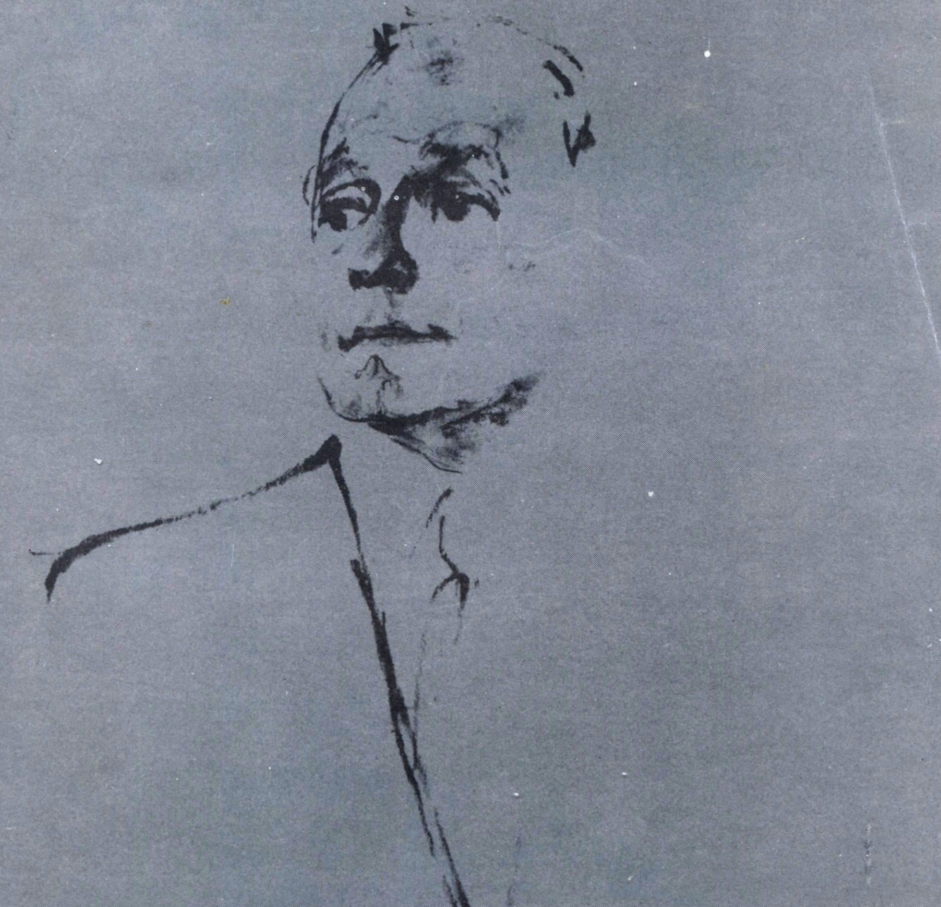
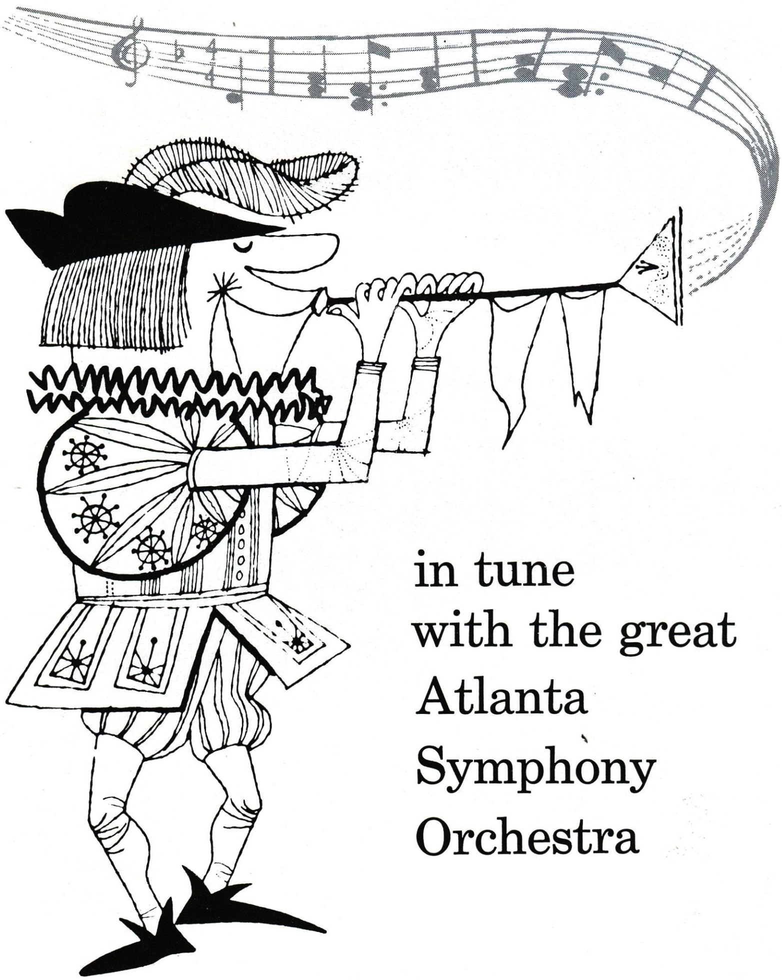


1964/65 Season **12**



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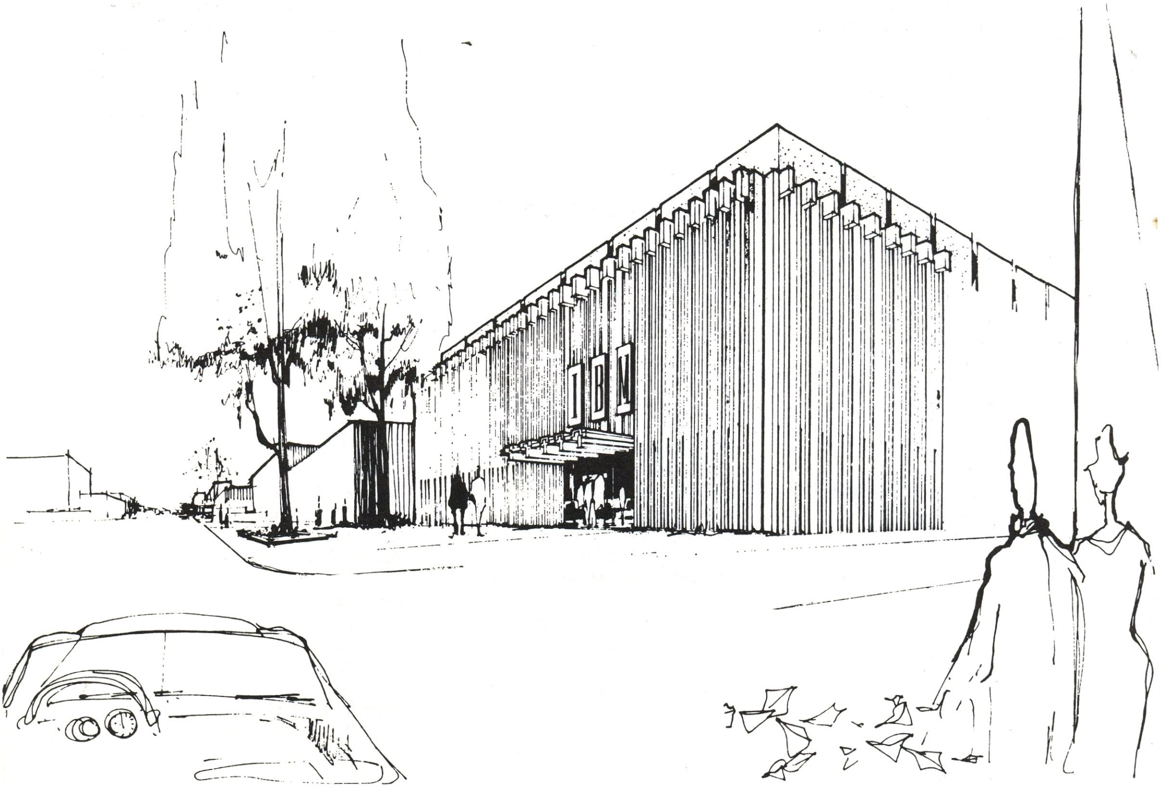

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JACK BENNY

Guest Violinist

Thursday, April 1, 1965

8:30 P. M.

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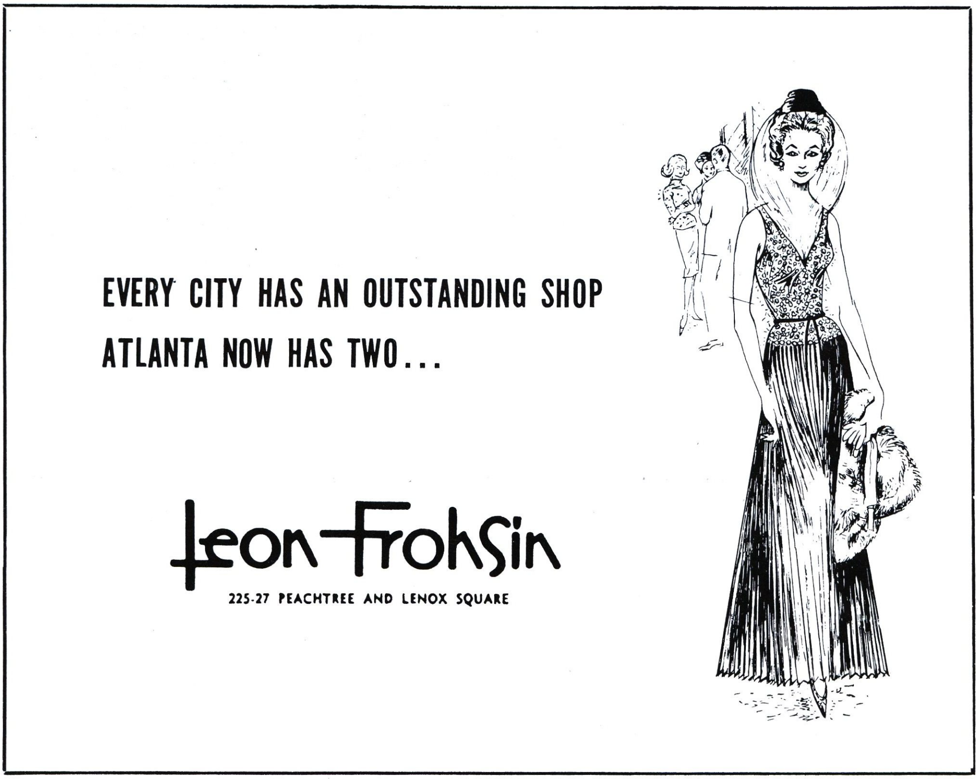

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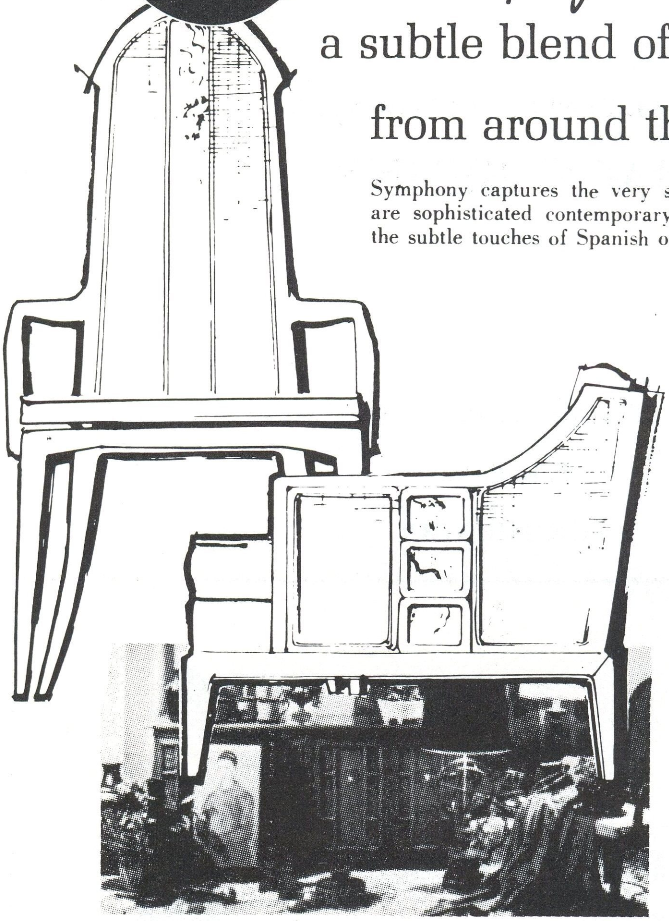

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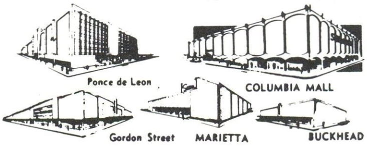

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TONIGHT'S GUEST - Jack Benny

Several years ago a poll of radio editors and columnists in the United States and Canada selected Jack Benny as the "outstanding radio personality in the past 25 years." The man's tremendous impact on people is underscored by the fact that the runner-up was FDR.

If a similar poll were taken of fund raising efforts of major orchestras, he would undoubtedly come out ahead there too. Since his 'debut' with the N. Y. Philharmonic at Carnegie Hall in 1956, Jack Benny has helped 29 orchestras raise over $3,750,000 for their orchestra funds, pensions funds and other charities.

Jack Benny was born in Chicago 39 years ago. He is the only 39 year-old man born in 1894. When he was six years old he began taking violin lessons and when he was 10 he was determined to be a concert violinist. From an after school job as usher in the local theatre he graduated into the pit orchestra there - while he was still in knickerbockers.

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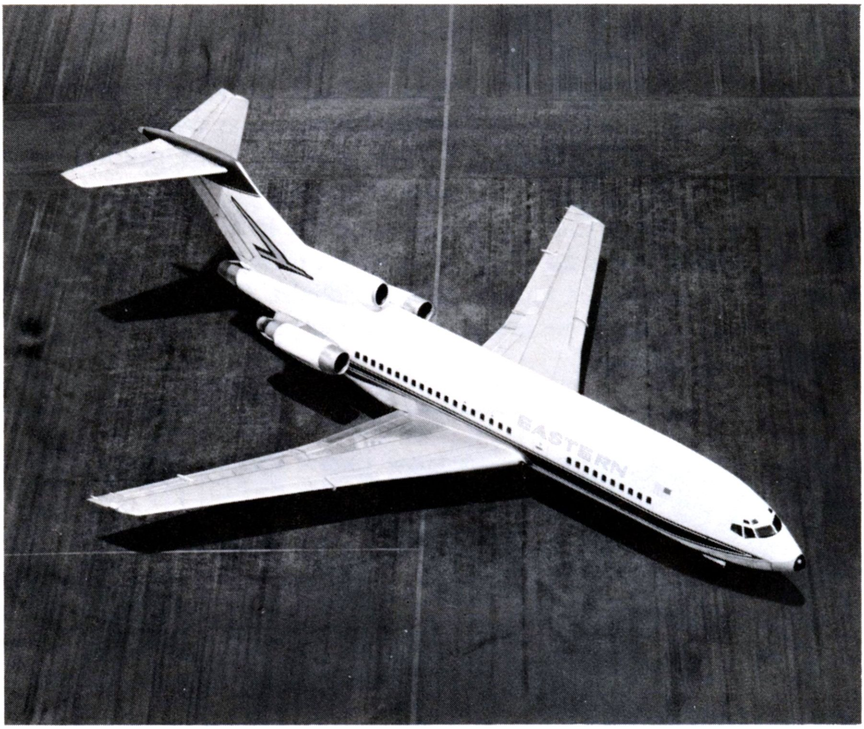

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Until the first World War he was a vaudeville violinist. While he was in the Navy working as a fund-raiser for the Naval Relief, he realized he could talk as well as fiddle.

After the war he went out on his own as a single, this time as a suave comedian who used a fiddle merely as a prop. While he was touring he met his future wife, Mary, in Los Angeles.

Dog's best friend back stage.

It was in 1930 that Jack realized that radio was the big new entertainment medium. His first words on radio are now famous. "Hello, folks! This is Jack Benny. There will be a slight pause for everyone to say, 'who cares?' " Before long Mary was on the show and the other regulars the show has made famous include Don Wilson, Frank Porter, Kenny Baker, Dennis Day and Larry Stevens to name only a few.

In 1950 Jack made the transition to television as successfuly as he has made every other change in his career.

Jack's latest enthusiasm, solo appearances like tonight's with the top symphony orches-

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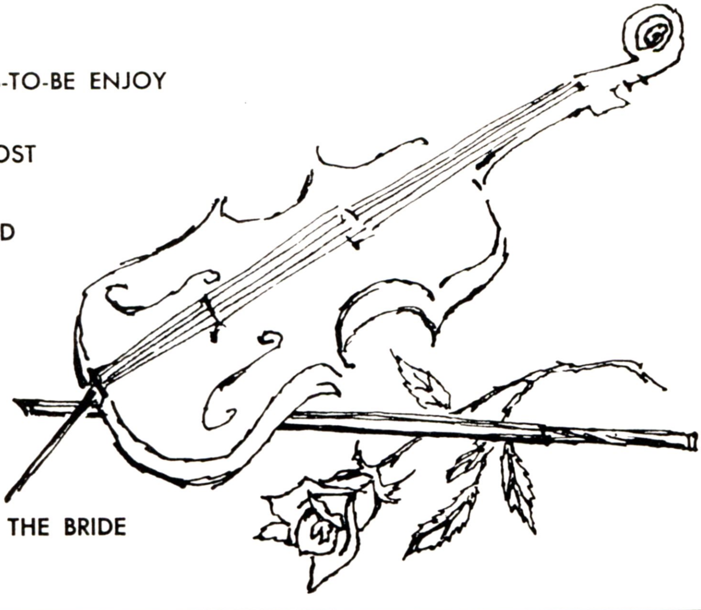

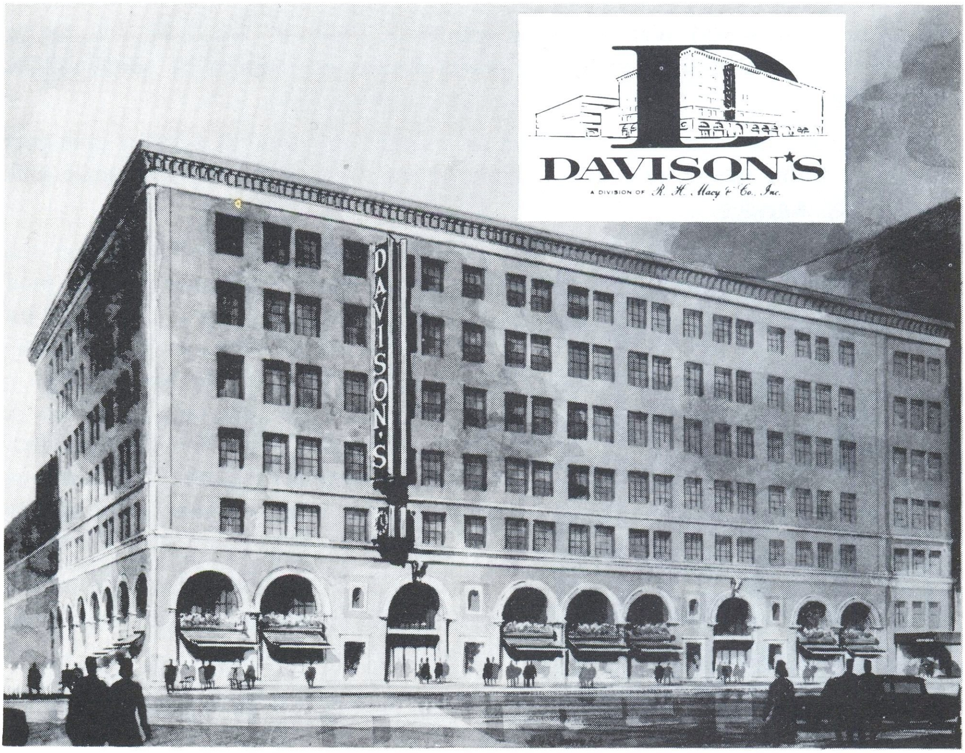
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tras, proves he has never given up his first love, the violin - even though his other career pays more.

He has appeared with the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Chicago Symphony, the Kansas City Philharmonic Orchestra, the New Orleans Philharmonic, the San Francisco Symphony, the National Symphony, the St. Louis Symphony, the Indianapolis Symphony, the Oklahoma City Symphony, the Cleveland Orchestra, the University of Miami Orchestra, the Cincinnati Symphony, the Dallas Symphony and others.

Maybe I'd be playing golf with Bobby Jones if I'd practised this instead of the violin.

He donates his services for all these performances. "I wouldn't dare charge," he says. The proceeds from tonight's concert will not only help balance the Atlanta Symphony's current budget, but will also be added to the building fund of the Atlanta Arts Alliance.

The phenomenal growth of the Atlanta Symphony Orchestra in the last twenty years is one of the happiest success stories in the

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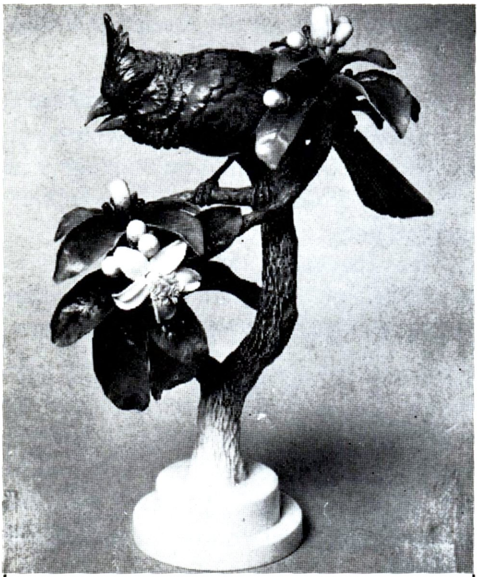

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music world. Two decades after its beginning as a youth orchestra the Atlanta Symphony is ranked in the top 25 orchestras in the country, has been heard on NBC from coast-to-coast, featured on an internationally distributed USIA film and makes regular tours of the Southeast.

The 12 concerts on the Subscription Series are the high point of the 60 concerts played each year by the Atlanta Symphony Orchestra under the direction of Henry Sopkin.

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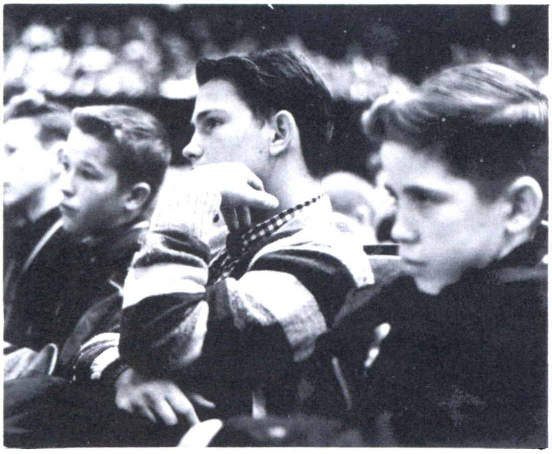

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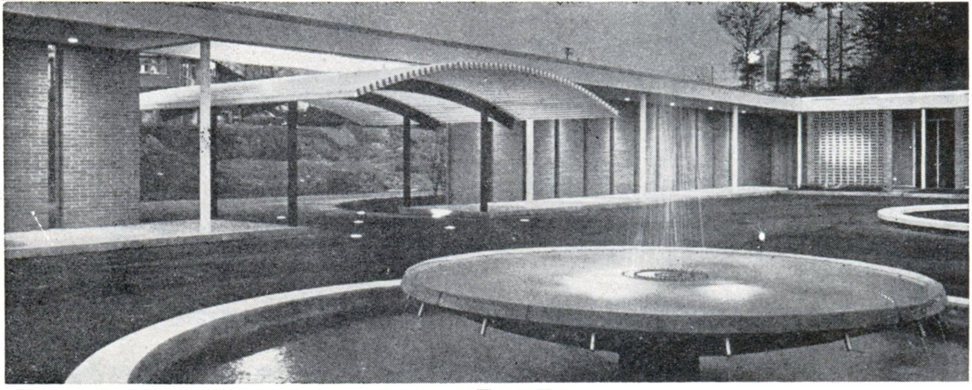

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"Catch them young" is the motto of the Atlanta Symphony's Tiny Tots Concerts. These musical journeys to storyland are played in four high school gymnasiums on four Sundays in March with the full orchestra in the center of the basketball court and the small-fry audience seated at their feet. Under the sponsorship of the Junior Committee these concerts have built an audience of over 6,000 pre-schoolers and kindergarteners and brought the orchestra national publicity, most recently in the March 4 *New Yorker* magazine.

Maestro Henry Sopkin leads the audience of five and six year olds in a rendition of "The Waltzing Cat" at a Tiny Tots Concert.

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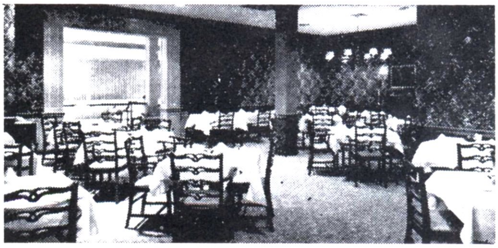

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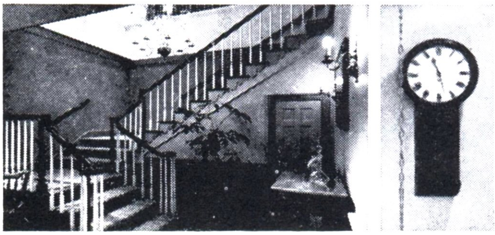

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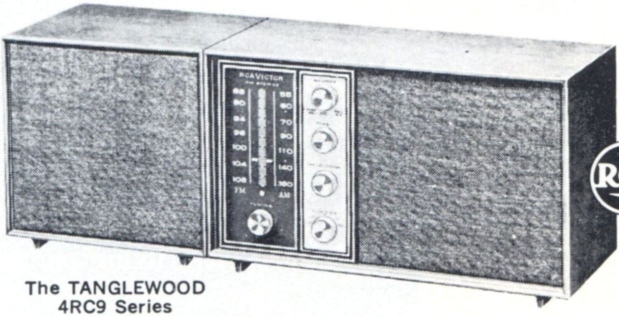

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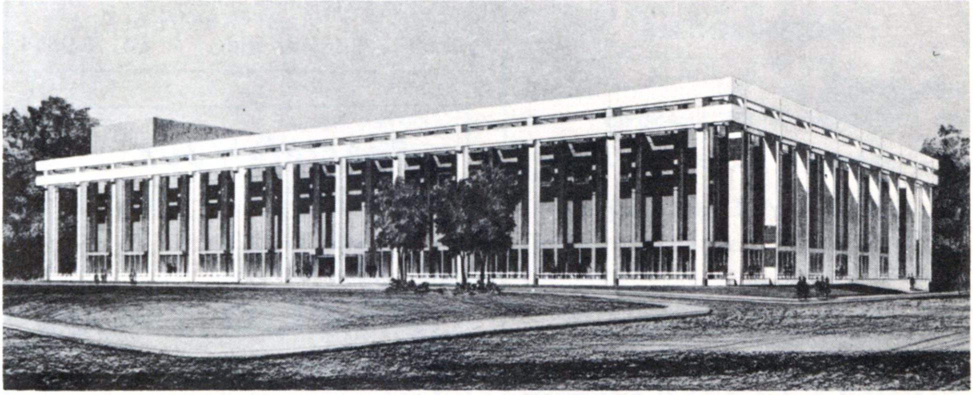

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Tues., Nov. 9 -	**All Orchestra Program**
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Thurs., Dec. 2 -	**the entire Casadesus family** and three pianos on the stage
Tues., Dec. 14 -	**"Amahl and The Night Visitors" and "The Death of The Bishop of Brindisi"**
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Sat., Jan. 22 -	**Ruggiero Ricci,** *violinist*
Sat., Feb. 5 -	**Philippe Entremont,** *pianist*
Thurs., Mar. 3 -	**Anna Moffo,** *soprano*
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Wed., Apr. 6 -	**Mahler's Resurrection Symphony** featuring **Mildred Miller,** *Mezzo Soprano*

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Season Ticket Discount Price (12 concerts for): $31.00 Loge and Front Orchestra; $23.00 Rear Orchestra and Front Dress Circle; $18.00 Back Dress Circle; $12.00 Center, C & D Sections of the Balcony; $8.00 Side Balcony.

1965-66 Season Ticket Holders will be given a chance to order tickets before the public announcement of the opening season at the new Symphony Hall in the Atlanta Memorial Cultural Center. Reserve your seats for next season and you will be reserving yourself a seat in the new 1,850 seat Hall too.

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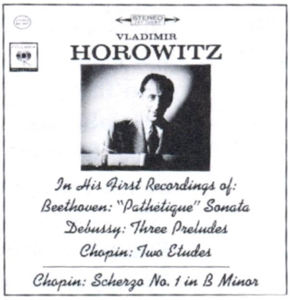
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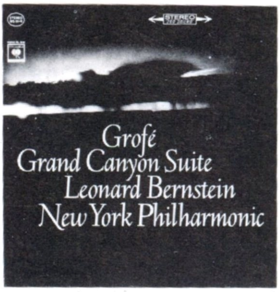
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(Left) Charles A. Towers, Symphony President; Mrs. Charles R. Yates, Mr. Yates, Ch. Executive Committee; Mrs. Wallace Carpenter, Atlanta Arts Alliance Women's Campaign Committee Pres. (Right) Mrs. Mason Lowance, Pres. Women's Committee and Mrs. Edwin Lochridge, Jr., President, Junior Committee.

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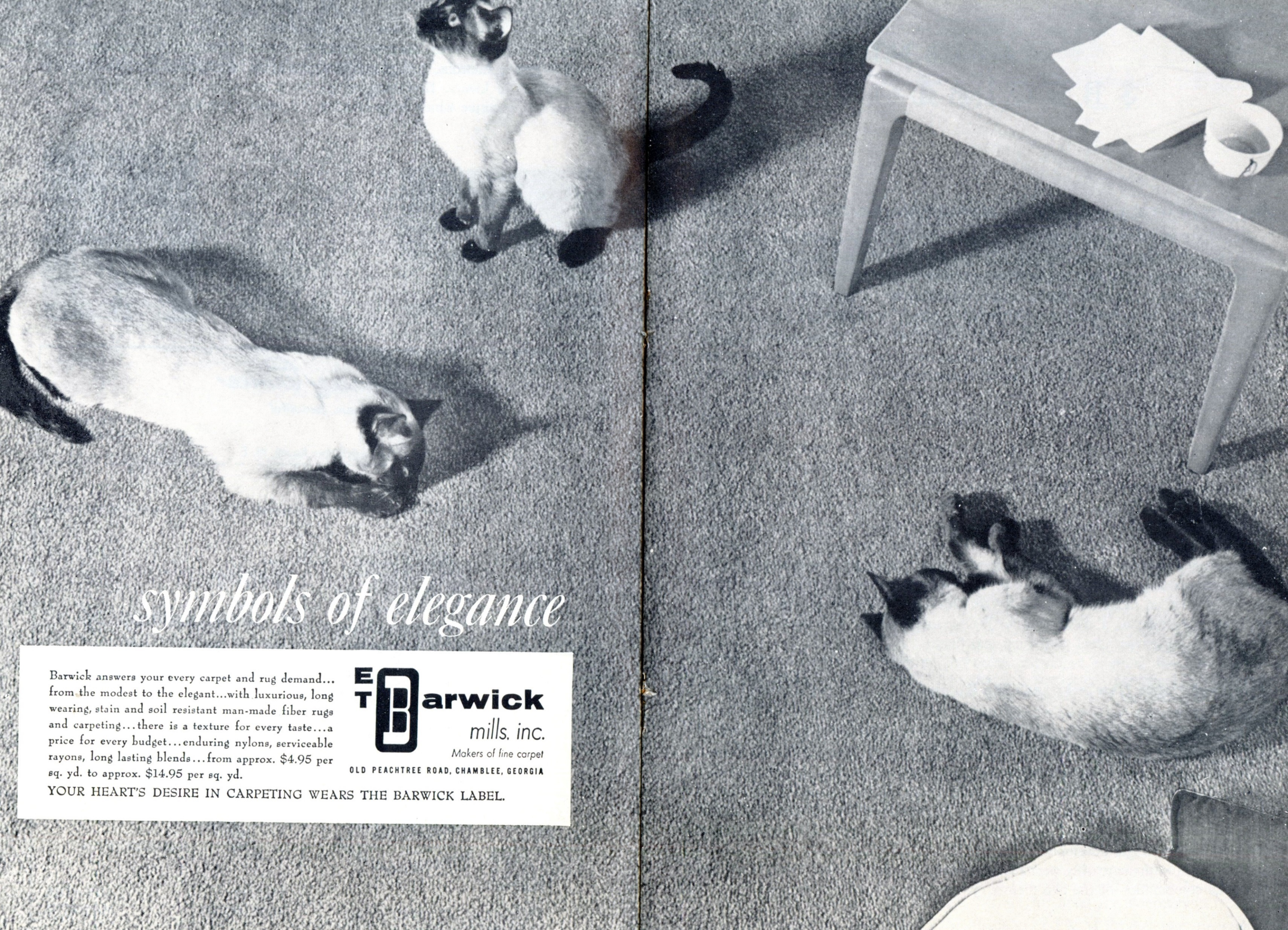

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Overture to Russlan and Ludmilla Mikhail Ivanovitch Glinka (1803-1857)

This firey and dramatic overture was written in 1842, by a well-to-do Russian aristocrat who, though not a professional musician, nevertheless became the father of Russian music, and laid the foundation from which a truly national Russian idiom sprang and flowered. The overture is nothing if not professional. In fact it is one of the most polished and sophisticated (though too exuberant to be polite) overtures in all music. From the moment of its "blast-off" with a series of sharp staccato chords and virtuoistic runs to the final fortissimo chord of the coda, the piece maintains a thrilling pitch of youthful excitement and fierce rhythmic drive.

Symphony No. 8 in B Minor (The Unfinished) Franz Schubert (1797-1828)

Schubert broke off work on the B minor symphony in the year 1822, having completed only two of the conventional movements of standard symphonic form. Although there are sketches for a third movement, he never again resumed work on the symphony. No one knows with any degree of certainty why he left the work uncompleted, but it is not difficult to imagine that even for a genius of the unsurpassed musical endowment of Franz Schubert it was not possible to conceive a completion worthy of the sublimity, the profundity, the expressive perfection, the devastating beauty of this universally revered symphony. The work as it now exists is, to be sure, an incomplete symphony in the conventional sense, but judged by its own standards, as a monument to the greatness of the human spirit, it is a masterpiece of transcendent perfection and finality.

Polka and Fugue from Schwanda the Bagpiper Jaromir Weinberger (1896-)

Based on Bohemian folk music and legend, this delightful comic-opera, written in 1931, has been popular both in Europe and America. The Polka and Fugue, from the opera, are based on related themes, interwoven into a single unified piece. The theme of the Polka, a lilting, earthy tune, grows into a fully developed dance and leads to the Fugue, whose subject is introduced by the second violins. The composer exploits every conceivable device of counterpoint and orchestration in an exhaustive fugal development. At its climax, the Polka theme returns, faintly at first, then with increasing prominence. The piece ends with a triumphant and intricate combination of the two themes on a footing of complete equality.

INTERMISSION

Zigeunerweisen (Gypsy Airs) Pablo de Sarasate (1844-1908)

During his lifetime, Sarasate was perhaps more famous as a violin virtuoso than as a composer of virtuoso violin pieces. From about 1861 to 1885 he toured widely in Europe, (from Spain to Norway, from England to Russia,) spilling magic and dazzlement wherever he could be persuaded to string up his violin. His facile technique was overwhelming; his tone, unforgettable; his romantic ardor and "youthful" abandonment, devasting! As a specialist in the performance of his own music he was formidable.

(*Mr. Benny*)

Concerto in E Minor, for Violin and Orchestra (First Movement)
Felix Mendelssohn (1809-1847)

This concerto is a work of Olympian serenity, limpidity, and exquisite Romantic sensibility, demanding perfect finger-certainty, an uncommon degree of bowing facility, and a tone quality of purity and transparency. It is a parennial favorite among professionals and amateurs alike.

(*Mr. Benny*)

Capriccio Espagnol, Opus 34 Nikolai Rimsky-Korsakov (1855-1908)

This orchestral *tour-de-force* constitutes the perfect Finale to an evening of virtuosity. Written in 1887, it was first planned as a fantasy for violin on Spanish themes, Rimsky-Korsakov lated decided in favor of a soloistically conceived orchestra, i. e., an orchestra treated as if it were a single fantastic dream-instrument of the future, capable of producing and orchestral sound, rhythm, dynamic, tempo, etc., etc., singly or together. Thus in the five connected movements, Alborado, Variations, Alborado, Scene and Gypsy Song, Fandango of the Austrias, various dynamic, rhythmic, atmospheric, and pure color-mixed color capabilities of this orchestra-as-instrument are explored. In addition to the recurring double thread of solo clarinet-solo violin (the fundamental *timbre,* or color of the super-instrument) there are prominent solo passages for horn-*cor anglais,* horn-trumpet-snare drum, violin-clarinet-flute, clarinet-cymbal-timpani, and harp-triangle. All is brought to a frenzied climax in the coda of the Fandango, where the orchestra, increasingly hypnotized by the sound of its own motor racing, blows up.

We express our sincere appreciation to the management of the Fox for the use of the theatre tonight, and to Drs. Irving and Marvin Goldstein and the management of the Georgia Terrace for hotel accommodations.

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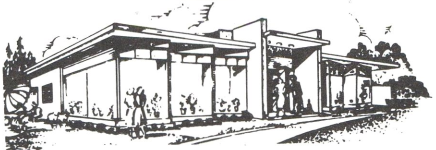

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Individuals make contributions through Guild Memberships of various sizes. This year over 900 people joined the Guild.

This campaign for members is directed by the Women's Committee Vice President for Promotion, Mrs. Granger Hansell, and her Guild membership chairmen; Mrs. Francis Storza and Mrs. Herman Berg, New Memberships; and Mrs. Forest Fowler, Renewals.

Mrs. Granger Hansell conducts opening meeting of the Guild Membership campaign at Mimosa Hall

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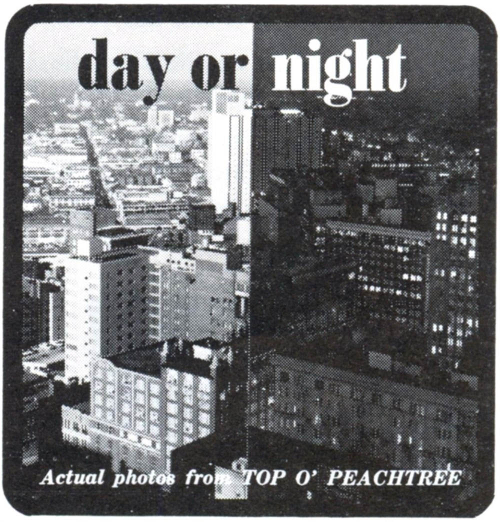
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Ticket sales to the Subscription Series and advertising in the 12 Subscription Series programs are the biggest source of *earned* income for the orchestra. Both are the responsibility of the Women's Committee Vice President for Sales, the job done this year in record breaking fashion by Mrs. Dan Garson. High point of the ticket drive that rang up $55,000 worth of tickets was a day-long Telethon (pictured here) in Rich's windows. Local celebrities, members of the Board of Directors, Women's Committee and Junior Committee made calls from six phones from 10 a. m. to 9:30 p. m. The day turned in the biggest sale in Symphony history. Renewal chairman is Mrs. Jack Pappenheimer; New Sales, Mrs. E. Raymond Johnson and Mrs. Hurt Bickerstaff; College Sales, Mrs. Wallace Rustin and Mrs. O. K. Sheffield, Jr.

This year's program, the accomplishment of Mrs. Lewis Frohsin and the Junior Committee's Mrs. Harty Kilgore, Jr., earned the orchestra a record $18,500 in advertising.

Mrs. Dan Garson, V. P. for Sales and Mrs. Lewis Frohsin, Advertising Ch.

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The tickets, hostesses and program for the 14 Young People's Concerts are the bailiwick of the Women's Committee Vice President for Education, Mrs. LeRoy Woodward. Also a part of her duties as Education Vice President are the Youth Auditions, (which have helped many young Atlantans with their musical careers;) the Art Project, (from which the program cover fo the Y. P. C. Concerts is selected), and the Preconcert Lectures, (a series of free lectures open to the public on which the programs of the Subscription Series are discussed.)

Ticket sales from the Y. P. concerts which are attended by over 40,000 children bring in over $23,000.

Education V. P. Mrs. LeRoy Woodward with Y. P. C. Ch. Mrs. W. Monroe Spicer and Mrs. John Gerson.

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In 1954, anticipating the 'wedding of the arts' in Atlanta by 10 years, Atlanta Symphony Women's Committee members started a city-wide school art project that shows school children of all ages the close relationship that exists between the composition of music and painting. The show is held in March in Rich's windows. One work each year is selected to be reproduced in color on the Young People's Concert Program printed by The Atlanta Coca Cola Bottling Company.

Mary Hill Woodruff (center)

Mrs. Wm. Pulgram, Mrs. Bruce Woodruff and Mrs. Ed Savell, Art Project Ch., admire next year's Y. P. C. Program cover.

Mrs. John P. Tillinghast and Mrs. John R. Hall confer on Y. P. C. Program notes.

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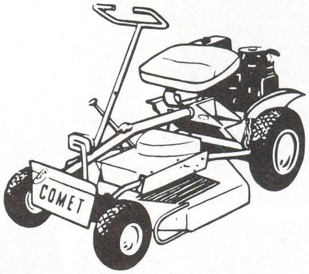

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The Atlanta Symphony Youth Auditions, held each fall in September, selects 14 soloists to appear on the Atlanta Symphony Young People's Concerts. The help given to the young artists of Atlanta was recognized nationally when the Atlanta Symphony was presented the Concert Artists Guild Award for 1964.

A. Youth auditions contestants

B. Audition Chairman Mrs. R. A. Dean and Committee.

C. Mrs. J. S. Roberts accepts Concert Artists Guild Award.

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Six Pre-Concert Lectures, at the Walter Hill Auditorium on Wednesdays before six of the Subscriptions concerts, were given by members of the Music Department faculties from Agnes Scott, Emory and Georgia State. Mrs. Berrien Moore was chairman. Mrs. T. Erwin Schneider co-chairman, Mrs. William Addams, hospitality; and Mrs. L. T. Brannon, hostesses.

Virginia Schneider (left)

Pre-Concert Lecture Ch. Mrs. Berrien Moore, with Co-Ch. Mrs. T. Erwin Schneider and Tom Brumby, Georgia State College.

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During Symphony Week, which was chairmanned by Mrs. Lawrence McEvoy, over 200 Atlanta Symphony Guild members and their guests attended the Fete de Symphonie at the Dan Garson home in September. The handsome antebellum home and contemporary pool house were a magnificent background for fashions, flower arrangements, music, champagne and delicious refreshments. Mrs. Lion Mason chairmanned the Fete.

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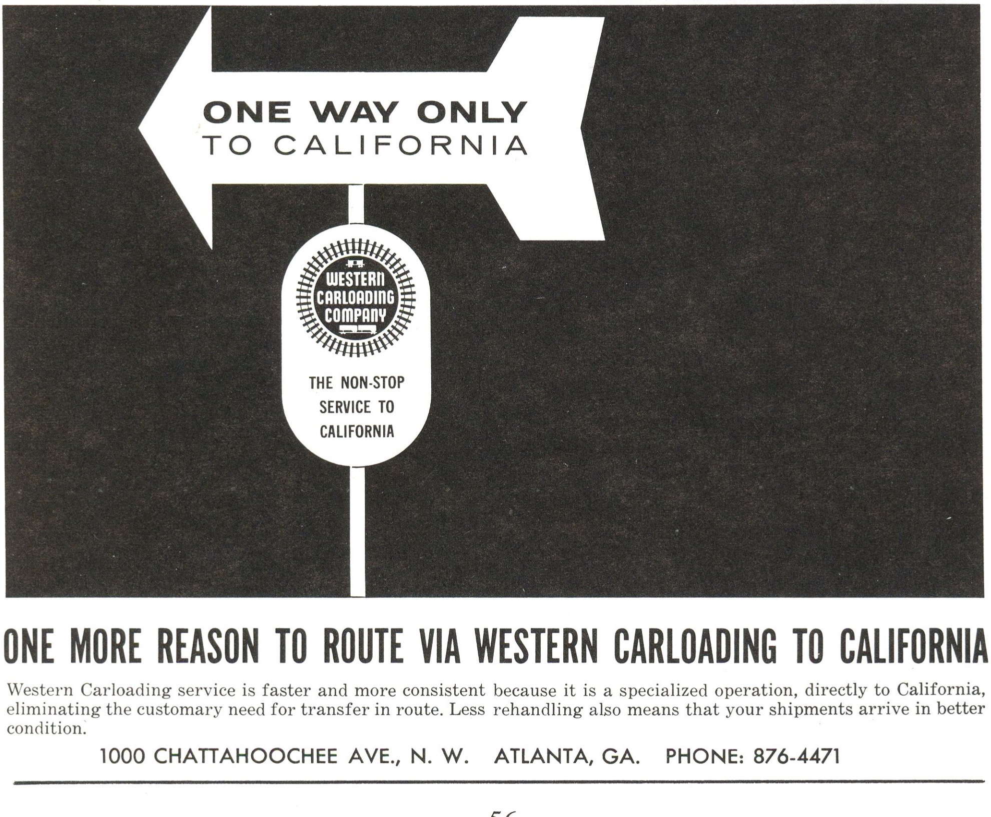
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Four times during the year the Women's Committee entertains the Guild membership at special functions. Following the Fete de Symphonie, a Christmas Tea was held at Mrs. Hurt Bickerstaff's; in February a tea honoring Mr. Charles Jagels, newly named President of the Atlanta Arts Alliance, was held at the home of The Honorable and Mrs. Ivan Allen, Jr.; and in March a free 'Pops' Concert featured the full Atlanta Symphony and the Huff 'n Puffs at Westminster Schools Mrs. Frank Allcorn and Mrs. Hurt Bickerstaff were Guild Tea and Pop Concert Chairmen.

Christmas carolers: Mary Julia Felton, Claire Smith, Helen Smith and Sarah Horne

(l. to r.)
Mrs. Hurt Bickerstaff, Charles R. Jagels, Mrs. Ivan Allen, Jr., and Mrs. Jagels at Tea honoring the Jagels.

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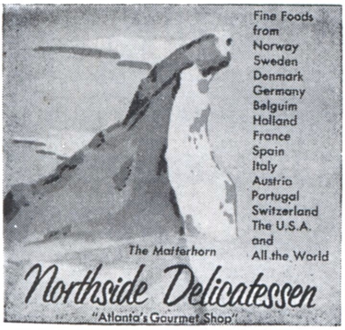

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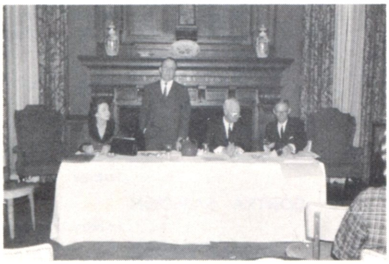
ATLANTA SYMPHONY GUILD HAS LAST MEETING

On Wednesday, March 24, the Atlanta Symphony Guild Board of Directors voted to merge with the Atlanta Art Association and Atlanta Art School into the Atlanta Arts Alliance. The Atlanta Arts Alliance will be the continuing corporation.

The Arts Alliance will be the corporation responsible for the building and running of the Atlanta Memorial Cultural Center which will house the Atanta Symphony concerts and all the arts in Atlanta come Fall if 1966. The Atlanta Arts Alliance will also assume financial responsibility for all the member organizations.

Here are some candid impressions of the final Board Meeting of the Atlanta Symphony Guild, Inc.



Mrs. Mason Lowance, Charles R. Yates, Lucien E. Oliver and Harold M. Patterson.

Pre meeting pow-wow: Peter Stelling, Bruce Woodruff, Patterson.

Mrs. Lowance, Yates, Leslie C. White and new Pres. Chas. L. Towers.

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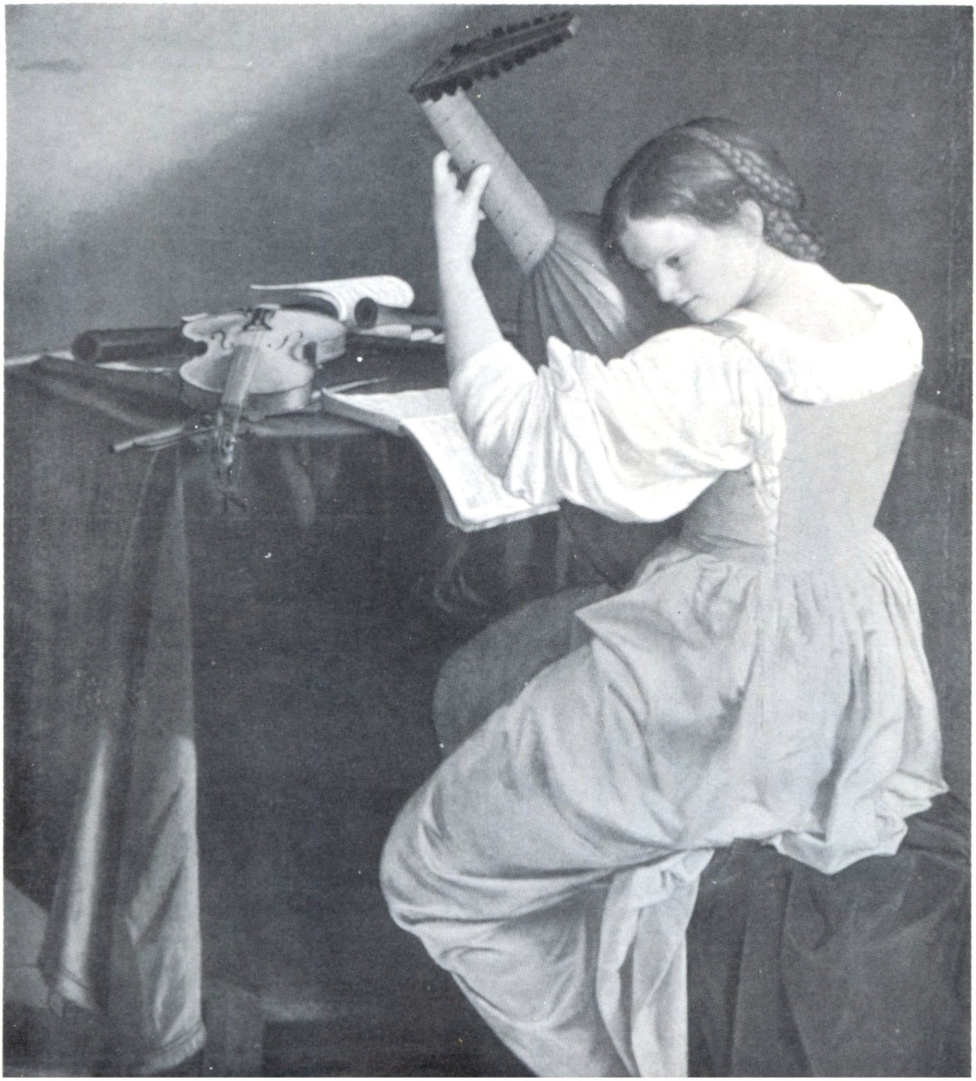

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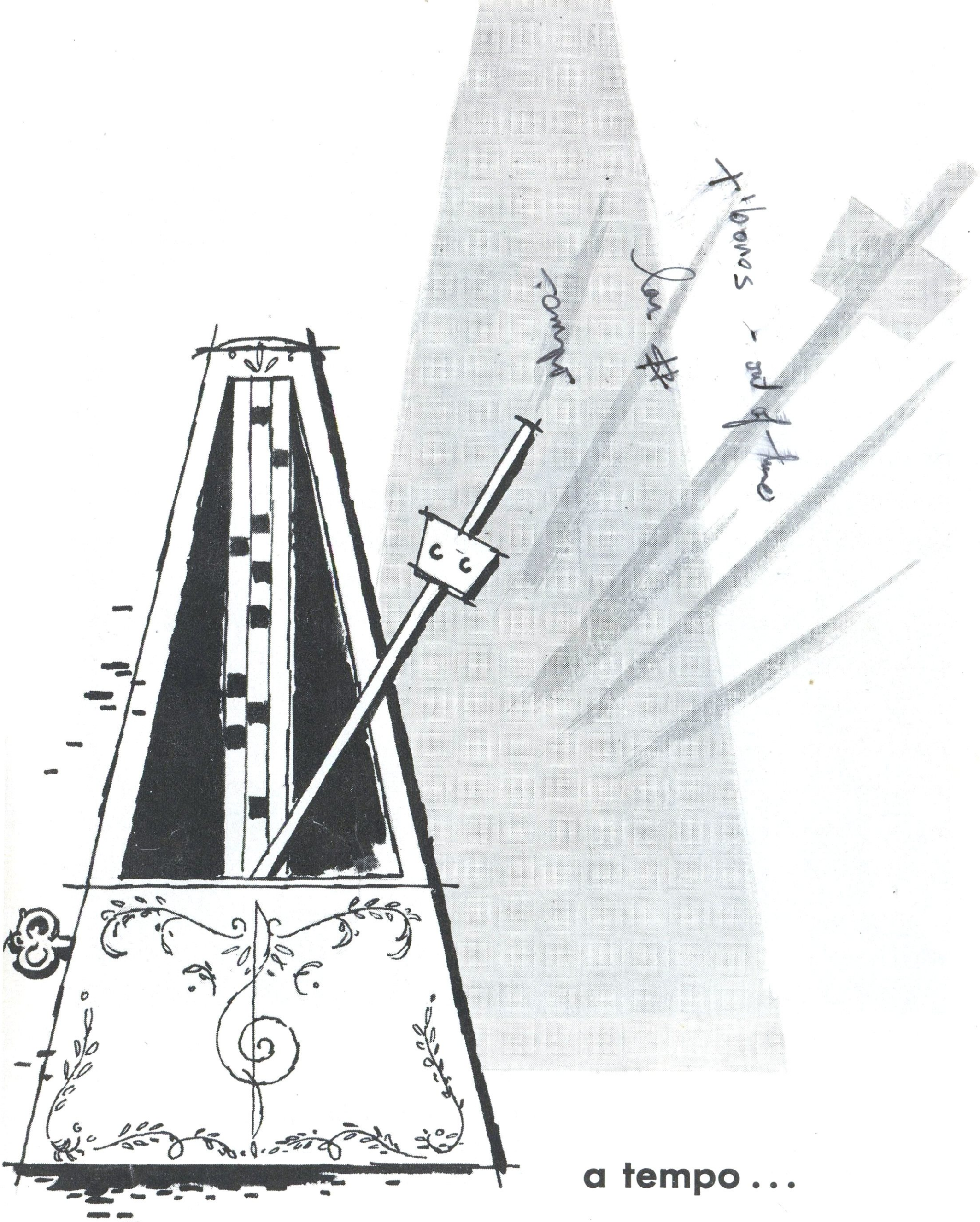

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A longhair probably wouldn't. Atlanta teens who love so called "longhair" music will.

You may see one of these youths on your street any day now, putting up a poster announcing the Jack Benny Benefit Performance with the Atlanta Symphony Orchestra.

Scheduled for 8:30 p.m. Thursday, April 1 at the Fox Theater, this performance is particularly important to these under-20 music lovers. Part of the proceeds from the presentation will be used to help finance the Symphony's concerts for young people and children. (Some will also be donated to the building fund of the Atlanta Memorial Cultural Center.)

To the approximately 40 young people who work closely with the Symphony throughout the year, this is important enough to inspire extra effort on their part. Thus, they are blanketing the city with posters. Not enough of their contemporaries are for the classics, they feel.

IN PERSON
Jack Benny
violin soloist with
ATLANTA SYMPHONY
APRIL 1 Fox Theatre

Staff Photo—Marion Crowe

THEY CRAWL IN WINDOWS 'FOR SAKE OF MUSIC'

Steve Cucich Tells Patrice Jones to Straighten Symphony Poster

"However, there is a renaissance. That is, more young people are getting interested in good music. But they don't really seem to get involved enough," observed University of Georgia student Steve Cucich, who heads up the Symphony's youth volunteer program.

"I think anybody who listens long enough can come to appreciate the profound, deep meaning of this music."

Steve, who believes that probably only one out of ten teens cares for classical music, attributes youth's musical apathy in large part to a lack of exposure.

"I've always heard classical music. My parents played it a lot. Then when I was about seven I started taking coronet lessons," he related. "But many people never get this opportunity."

Now majoring in music, Steve believes that studying music for at least a short time is almost a necessity for appreciation. He plays the classical guitar and also "understands the piano keyboard." While a student at North Fulton, he also played drums in a dance band.

Work with the Symphony began for him when, as a high school senior, he volunteered to help in order to get information to enable him to write a music column for the school paper. His job: To be on hand at concerts to solicit names for the Symphony's permanent mailing list.

After a year of this and a year out of the city, Steve was given his present post this season. Now charged with recruiting young people, he doesn't find difficulty in finding willing workers. The problem comes in keeping them.

"We want students who are really dedicated to music. If you don't like it you won't do the job," he noted.

Though most youth volunteer positions are already filled for this season, if you are interested in working next year, contact the Atlanta Symphony Orchestra in the Henry Grady Building.